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"THE ANGEL APPEARING TO THE SHEPHERDS."
BY REMBRANDT.

"THE ANGEL APPEARING TO THE SHEPHERDS" BY REMBRANDT

(Cover Illustration)

"The Angel Appearing to the Shepherds," etched by Rembrandt in 1634, belongs to the work of his first period, when the pure etched line was his commonest medium.

This print, from the James E. Scripps collection, has an interest for the student of the great Dutch master because it marks an important point in the development of his technique.

We have here one of Rembrandt's

earliest attempts to render tone, and we have those effects of dazzling light in the midst of darkness which we find rendered with such mastery in one of the greatest of all his prints—*"Christ Healing the Sick."*

There is perhaps too great a realism in the portrayal of this scene, but the composition is noble, and done with much of the power with which Rembrandt made the scenes of the Testament live again.

WATERCOLORS BY CHARLES H. WOODBURY

From the retrospective exhibition of paintings, drawings and etchings by Charles H. Woodbury held in April, two watercolor paintings, *"Mt. Pelee"* and *"The Young Porpoise,"* were acquired for the permanent collection. Mr. Woodbury's exhibition will be pleasantly remembered because it showed the entire range of his workmanship. He is an artist who has reached full maturity, who has been interested in every manifestation of life, who knows by long experience the resources and limitations of the various media and expresses himself equally well in any of them.

He seems to strike a more joyous note in watercolor. As both these pictures show, his delight in this medium, as well as his mastery of it,

is clearly revealed. Mr. Woodbury writes that he only takes to watercolor when it is exactly fitted to the subject, and for this reason there are never many of them. An artist of keen perception, poignancy of vision, and high esthetic ideals, he is not content with a realistic portrayal of the subject before him, but gives zest to it by interpreting it to us in a very personal way. He might be likened to a great musician who, comprehending his elements thoroughly, enlarges upon them and builds them up into a composition more forceful than the source of their inspiration. For instance, in *"Mt. Pelee,"* which shows the volcano in eruption, the upward trend of the lines in the composition gives force and power to the mighty up-